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STYLISTICS AND SEMANTIC TRANSLATION PECULIARITIES OF THE LEXEMES WITH FIGURATIVE MEANING (THE WORKS OF T. SHEVCHENKO AND THEIR TRANSLATION IN ENGLISH)

***Анотація.** У статті досліджено проблему перекладу метафор у зв'язку з відмінністю мовних реалій української та англійської мов, розглянуто класифікації методів та прийомів перекладу метафоричних одиниць, схарактеризовано трансформації, що відбулись у процесі перекладу. На матеріалах творів Тараса Шевченка описано стилістичні та семантичні особливості передачі метафори у мові перекладу, визначено найбільш уживаний прийом перекладу метафори, проаналізовано специфіку збереження стилістичних функцій різних типів метафор у поезії.*

***Ключові слова:** метафора, переносне значення, стилістичні функції, семантика, прийоми перекладу, індивідуальний стиль.*

***Аннотация.** В статье исследовано проблему перевода метафор в связи с различием языковых реалий украинского и английского языков, рассмотрена классификация методов и приемов перевода метафорических единиц, наведена характеристика трансформаций, произошедших в процессе перевода. На материалах произведений Тараса Шевченко описаны стилистические и семантические особенности передачи метафоры в языке перевода, определен наиболее употребляемый прием перевода метафоры, проведен анализ специфики сохранения стилистических функций различных типов метафор в поэзии.*

***Ключевые слова:** метафора, переносное значение, стилистические функции, семантика, приемы перевода, индивидуальный стиль.*

***Annotation.** In the article analyzes the problem of translation of metaphors in connection with difference between the realities of Ukrainian and English languages, considers classifications of methods and techniques of translation of metaphorical units and describes transformations which have occurred in the translation process. On the basis of Taras Shevchenko's works describes stylistic and semantic features of metaphor transmission in the target language, identifies the most common method of translation of metaphors, analyzes the specifics of saving stylistic features of different types of metaphors in poetry.*

Keywords: *metaphor, figurative meaning, stylistic features, semantics, translation techniques, individual style.*

Time lines of the research is particularity of translation the lexemes with figurative meaning in connection with the necessity to achieve an adequate translation and reproduction of an individual style of the author, the importance of translation as the means of intercultural communication and modern reading of T. Shevchenko's heritage.

Object of the research is to investigate the stylistic and semantic features of translation of the lexemes with figurative meaning. Realization of the goal foresees implementation of the following tasks:

1. To analyze the scientific literature on the research topic (analyze the problem of translation; in particular, methods of metaphor translation);
2. To characterize translation transformations that has occurred during translation;
3. To describe stylistic and semantic features of translation of metaphors;
4. To make frequency analysis of the features of metaphors translation.

In Stylistics and Poetics the trope is defined as semantic logical two-dimensional use of a word in which its material form implements two values of direct and figurative meaning simultaneously. The connection of direct and figurative meanings is based on different principles (the adjacency, similarity, etc.), which leads to the existence of different types of tropes. The trope is the figurative use of words in which accumulation of content and connotation succors [1, c.451].

The most prominent stylistic unit is metaphor. Metaphor is the most productive creative means of enrichment the language, manifestation of language economy, semiotic regularity which is manifesting in the use of signs of one conceptual sphere to describe another similar to it in other ways [2, c. 327]. Metaphor infuses language with exceptional expression and emotion.

A poetic speech is a natural scope of metaphor use. Its main function is aesthetic, but it is not communicative, its purpose is cause a representation, but not to report the information.

Analysis of the latest investigations and publications showed that the problems of metaphor translation in a literary text are popular among foreign and Ukrainian scientists. Among the works which trace the problem of translation of metaphors, we should mention the following academic papers as «Practical basics of translation» by T. A. Kazakova; «Metaphor in language and text» by V. N. Teliya; «Expressivity of the text and translation» by I. M. Vovk; «The theory of metaphor» by N. D. Arutyunova etc. The foundation of metaphor translation is actively raised at scientific conferences and in research papers. Our attention attracts the works of such researchers as: A. V. Nemirovska («Translation of Metaphor in literary text»); T. O. Nikiforova («Author's metaphor

in a literary text and its transformation in translation»); M. A. Smirnova («Translation of metaphors in the novels by D. H. Lawrence»); V. V. Ovsyannikov («Metaphor in the English Translation»), O. O. Balabyna «Lacunars features of artistic metaphor: comparative-typological perspective»; N. V. Vostryakova «Types of Spanish sensory of metaphors and their translation into Ukrainian» etc. [3; 4].

It is logical to note that every nation has its own outlook. Adequate metaphorical translation is rather difficult in connection with the difference of linguistic realities in the global context. Consequently, the most popular methods and techniques of the translation of metaphors were offered by P. Newmark and T. A. Kazakova. P. Newmark's classification of ways to translate metaphors is based on:

- 1) saving an image of the target language;
- 2) replacement of an image of the source language by a standard image of the target language, which is not contrary to the culture of the target language;
- 3) reproduction the metaphor by simile saving the image (but with possible change of expression);
- 4) translation of metaphor (or simile) through simile (or, sometimes, metaphor) with the interpretation of the meaning (that contributes to understanding, but it can lead to lost expressiveness);
- 5) descriptive reproduction of the semantics of metaphor (can be used if the metaphor is unclear and its saving is inappropriate, although some aspects of the statements can be lost);
- 6) missing metaphor if it is redundant (dispensable);
- 7) saving metaphor with the specification value to enhance the image [5, c. 87–91].

T. A. Kazakova, on the basis of her own observations, recommends the following ways to translate metaphors:

- 1) full translation (when compatibility rules and traditions of expressing emotional evaluation of information is coincided in a certain metaphor);
- 2) explication/implication;
- 3) replacement;
- 4) structural transformation;
- 5) traditional equivalent;
- 6) parallel naming of metaphoric base (structure may evolve, but proposed image is persisted) [4, c. 245–246].

We think that these classifications of methods of the metaphor translation, with recommendations about saving, explication or implication of metaphors are focused on the textual level, where a translator has to take into account «Picture of the events the author was a witness and participant» and, if it is necessary, to «write explanatory touches which provide the readers with the tips in the text» [6, c. 43]. So, we will use the P. Newmark's classification of translation.

The artistic heritage of Ukrainian genius is admired not only by our fellow citizens, but a wide audience of readers from other countries. Therefore hundreds

attempts of translation of Kobzar were made in all languages. The greatest works of Shevchenko were introduced to the world readers' community in English. Many experienced interpreters were working to introduce the works of Shevchenko. They are famous personalities, namely: Percy Paul Selver, Alexander Ivah, Jack Lindsay; professors Clarence Augustus Manning, Konstantin Henry Andrusyshen, Watson Kirkkonel; famous writers Etel Lilian Voynich, Vira Rich; amateurs Alexander Jardine Hunter, [Candi Percival](#) and many others.

The outstanding English-language interpreter of T. Shevchenko's poetry in the late twentieth century was John Weir (Ivan Fedorovych Vyviurskyi). He was the Ukrainian activist of progressive immigration and the labor movement in Canada. Ivan Fedorovych Vyviurskyi had been translating Shevchenko's works since the middle forties. He rather consistently implemented the principle of phonetic transcription in translations as a single appropriate means of transmitting Ukrainian semantics by English graphemes. In the research we use the translations of Shevchenko by above mentioned author.

In the poem «Минають дні» («The days go by») is the actual reception of saving the image of the target language:

*Заснули думи, Thoughts fade a way
серце спить, and feeling sleep-
і все заснуло. all falls asleep.*

In the example the interpreter made a number of transformations: explicated phrase *fade away*, which means *згасати, зникати*, thus extended the semantics of the image, and removed the metaphor «*серце спить*». The last strophe has not been changed. The example of this metaphor belongs to one of the most popular varieties of trope – the personification. S. Ullman called this metaphor anthropomorphic. It is based on the principle of assimilation of inanimate objects, events to a person. Thus, despite the transformation, semantics of personification is saved in the target language.

John Weir for translating the metaphor in the poem «Огні горять, музика грає» («Lights are blazing») used the method of reproduction of the metaphor by simile saving the image:

*Алмазом добрим, Like Jewels gleaming
Дорогим сіяють in the night
Очі молодії. The eyes of youth
Are shining gaily.*

In this example, it is possible to trace the transformation of the metaphor by simile. The interpreter also added a temporal phrase (*in the night*) and adverb *gaily*. Importantly, the preposition *in (the night)* is used to indicate the duration of the action, as in English the preposition *at night* is traditionally used. Consequently, in this case, his metaphor is saved by using the simile.

In the poem «Якби ви знали паничі...» («If you but knew ...») the method of saving the metaphor with the specification value to enhance the image is used:

Лани братами оремо Went hour brothers plow the fields
І їх сльозами поливаєм and water them with brothers tears.

John Weir used the noun *brothers* instead of the pronoun. We think that this metaphor is hyperbolic, so this technique helps to activate the recipient's attention to the depicted events.

In the poem «Гайдамаки» (Haidamaki) the interpreter used the method of translation of the metaphor through the simile with the interpretation of the meaning:

І хлинули сльози; Then tears began to flow
Дрібні-дрібні полилися. In torrents like a summer rain
Or like a springtime flood.

Since repetition of the adjective (*дрібні-дрібні*) is rather rare phenomenon in English, the interpreter added «double simile» that «decrypts» the semantics of the image and enhances the emotional impact on the reader.

John Weir used the method of replacement an image of the source language by the standard image of the target language for metaphors, which has the foundation of Ukrainian oral traditions: («Якби ви знали паничі...» «If you but knew ...»)

А он з-за гаю виглядає And from behind the pool
Ставок, неначе полотно, peeps shyly out, behind it stands
А верби геть понад ставом row of willows washing hands,
Тихесенько собі купають зелені віти. Their branches, in the water cool.

The interpreter reproduced the metaphor and the classic comparison with «own» metaphor, due to the fact that the simile (*неначе полотно*) belongs to the folk poetic. The above mentioned deployed anthropomorphic metaphor despite the transformation saves the semantics of the image.

Another technique of translation is a reproduction of descriptive metaphor, when the metaphor is unclear: («Гайдамаки» «Haidamaki»)

Карай неклом мою душу The worst of tortures ever planned
Вилий муки море In hell for sinful souls.

In this example, metaphorical structure is not saved; the interpreter only approximates reader to the subject.

The imagery is created by the writer through a variety of linguistic resources. Interpreter should make an effort to not deprive brightness, vividness and individual style of the author. The differences between languages in the real world context create the problems of transferring figurative meaning. Metaphor as a concept of human consciousness reflects not only the individual style of the writer, but also linguistic picture of the country. Therefore, the translation of

metaphorical lexicon is an important element in the reproduction and the right perception of Taras Shevchenko by English-speaking readers.

The results of the research show, that in most cases the image of the metaphor was saved (75 %). The most common is the method of saving metaphors of specification value to enhance the image that provides activation of attention of the recipient to the depicted events. Analysis of the transformation that occurred in the process of translation shows that the semantics of different types of metaphors (anthropomorphic, botanomorphic, zoomorphic and hyperbolic) is saved. It is important to note that Ivan Vyviurskyi tried to convey not only the content of the original as close as possible, but conveyed the images of Ukrainian folk, that establishes creative work of Kobzar in the world literary context.

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